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KUNKEL'S Musical Review

JANUARY, 1906

Vol. 31

Whole No. 308

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1. Sonate for Piano and Violin, Op. 8. *Grieg*
 - a) Allegro con brio.
 - b) Allegretto quasi Andantino.
 - c) Allegro molto vivace.

Charles A. Kaub and Charles Kunkel.
2. Piano Solo.
 - a) Sonatino No. 31 (Theme and Variations) *Beethoven*
 - b) Love's Devotion (Romanza) *Goldbeck*
 - c) Autumn (Waltz) *Chopin*
 - d) Cotton Pickers (Caprice) *LeRoy Hartt*
 - e) Barcarolle and Chimes (Recollections of Venice) *List*

Charles Kunkel.
3. Piano Duet.
 - a) Norwegian Dance *Grieg*
 - b) Canzonetta *Mendelssohn*
 - c) Scotch Dance *Chopin*

Charles Kunkel and Charles Jacob Kunkel.

4. Violin Solo. Caprice de Concert, Op. 6 *Musini*
Charles A. Kaub.
5. Piano Solo. "Massa's in the Cold, Cold Ground." Concert Paraphrase on Stephen Collins Foster's Melody *Kunkel*
Charles Kunkel.
6. Piano Duet.
Overture—Zampa *Herold-Melotte*
Grand Concert Paraphrase.
Charles Kunkel and Charles Jacob Kunkel.

JOSEF HOFMANN, the pianist, was quietly married to Mrs. Marie Eustis at Aix-les-Bains, France.

Mrs. Eustis is a daughter of James Eustis, former Ambassador of France, and a member of the colony at Westbury, L. I. Some years ago she divorced her husband, George Peabody Eustis. She is an attractive and beautiful woman, devoted to music.

Josef Hofmann is in his twenty-eighth year.

When eight years old he attracted the attention of Rubinstein, and soon became famous as a marvelous child pianist. He will make a concert tour of the United States this winter.

STRAUSS'S NEW OPERA.

Richard Strauss's new opera, "Salome," is said to be the longest one-act opera, except Wagner's "Rheingold." Two solid hours of R. Strauss without a curtain may prove something of a tax on the attention. It will be produced in Dresden in December or January.

The composer has written in the score of his new opera a part for a new instrument, called "Heckelphone," after the name of the maker. The tone quality, although it has a tenderness and beauty, is penetrating and full; it is softer than the bassoon, more powerful than the English horn, deeper toned and darker in color than the oboe, with which instrument it is identical in fingering.

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MUSICAL REVIEW

JANUARY, 1906.

KUNKEL BROTHERS, Publishers, 28th and Olive Sts., St. Louis, Mo.

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THOMAS M. HYLAND, . . . EDITOR

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THE EAR.

In order to understand the manner in which the sensation of sound is transmitted to the brain, it is necessary to make a cursory investigation of the organ of hearing—the ear.

For descriptive purposes, says the *Musical Enterprise*, the human ear may be divided into three parts—external, middle and internal.

The external ear consists of the visible lobe of cartilage (auricle), and the tube leading therefrom, which is directed inwards and slightly forwards, and is about an inch and a quarter long, is called the external meatus, and is closed at its inner extremity by the tympanum, or ear drum, which is set in vibration by the sound waves which strike upon it.

The middle ear is a cavity in the wall of the skull, called the tympanic cavity, and is separated from the external ear by the tympanum. The air in the tympanic cavity is kept in free communication with the outer air by the Eustachian tube, which leads to the upper part of the throat. On the inner side of the tympanic cavity, opposite the tympanum, are two small apertures, both closed with membrane. The upper one is called from its shape the fenestra ovalis (oval window), and the lower the fenestra rotunda (round window). A chain of small articulated bones—called the malleus (hammer), the incus (anvil) and the stapes (stirrup)—are suspended across the tympanic cavity, connecting the tympanum with the fenestra ovalis. Through this chain of bones any vibration of the tympanum is instantly communicated to the fenestra ovalis.

The internal ear is extremely complicated and difficult to describe without drawings, but consists essentially of a membranous bag filled with a liquid called endolymph; this bag floated in another liquid called perilymph, and all

contained in a bony cavity separated from the middle ear by the membranes of the round and oval "windows" referred to above. The ultimate fibers of the auditory nerve ramify on the walls of the membranous bag at the internal ear and project into the endolymph contained therein. The internal ear terminates in a small bony tube coiled like a snail's shell, called the cochlea.

The most important and delicate part of the cochlea is a series of radial fibers. (Fibers of Corti) gradually increasing in length, like the strings of a harp. Helmholtz assumes that each of these fibers (of which there are about 3,000, or about 400 to the octave) is tuned to a certain note and capable of taking up its vibratory motion, which it transmits to a nerve ending. According to this theory, what we term "a good ear" for pitch depends on the degree of sensitiveness of these fibers. By this theory also we may account for the fact that some sounds are too deep and other sounds too high to be heard. Sounds too deep are inaudible, because there are no fibers in the cochlea long enough to respond to their vibrations. Sounds too high are inaudible because the cochlea contains no fibers short enough to respond to them.

Briefly stated, then, the sensation of sound is transmitted to the brain by the following process: The alternate condensations and rarefactions (vibrations) of the sound waves enter the external ear, strike the tympanum and set it in vibration. These vibrations are transmitted by the chain of small bones to the fenestra ovalis, thence to the complicated middle ear through the organs at which they finally reach the auditory nerves leading to the brain.

CONRIED STARS TO SING IN ST. LOUIS.

The great Conried Metropolitan Opera House Co. will sing in St. Louis this season. Manager Short, of the Olympic, has just completed arrangements by which this organization is to be brought to his big playhouse some time next spring for an engagement of three days, the number of performances not yet having been fixed.

This means that St. Louis will hear the wonderful Caruso and the marvelous Van Rooy, along with Sembrich, Nordica, Eames, Fromstad, Walker, Louise Homer, Knotte, Burgestaller, Scotti, Geritz, Blass, Journet, Pol Plan-

con, Bertha Morena and Petrazzini. For there will be at least four performances, with the chances in favor of more, and the stars of the Metropolitan Company will figure in the several casts.

It is not yet settled as to what operas will be selected for the St. Louis engagement. The metropolitan repertoire includes more than 30, with two ballets, and it is understood that the selections for St. Louis will be so made as to constitute the strongest possible offering. The immense Metropolitan Opera House orchestra, under its three leaders, Herti, Vigna and Franko, will also be heard.

The closing of this contract with Mr. Conried gives St. Louis a delightful prospect of opera. At the Century, also in the spring, there will be a week's engagement of Henry W. Savage's English Grand Opera Co., during which "The Valkyrie" will be produced, the first of the Nibelungen Ring music-dramas to be given in English in this country. The leading singers of this organization are Millicent Brennan, Gertrude Rennyson, Mathilde Metz, Helen Petre and Moriara Serena, sopranos; Claude Albright, Margaret Crawford, Winifred Baldwin, Flora Fitzgerald and Rita Newman, mezzo-sopranos and contraltos; Alfred Best, Francis Maclellan, Stephen Jungman, Joseph F. Sheehan and William Wegener, tenors; Arthur Deane, Thomas D. Richards, Wilfred Goff and George White, baritones, and Martin L. Bowman, Otley Cranston, Richard Jones, Robert Kent Parker, Joseph Parsons and Arthur D. Woods, basses.

ARTHUR R. RUBINSTEIN.

The announcement of the coming of Arthur Rubinstein, the great Polish pianist, who is to make a tour of this country with the Knabe piano, has aroused deep interest among music lovers. The latest experience of this artist in Russia must provoke the ready sympathies of our people. When the Czar's proclamation was spread before the world, assuring greater freedom to his subjects and liberty to certain classes of political convicts, Arthur Rubinstein thought that the day had come when his long-imprisoned brother would return from Siberia. Being a Jew, he had to surmount numerous difficulties and prejudices, but he was eventually assured by a friendly official at Lodz, Rubinstein's birthplace, that his brother might be liberated.

At this news Rubinstein immediately cancelled his concert tour of the principal German cities, which he was then filling, and immediately hastened to Russia.

He arrived at Warsaw during a riot, and a few hours later was arrested as a Polish suspect. The lack of identification papers put the pianist in a great predicament, and he appealed with much difficulty to the Lodz authorities. Meanwhile, Warsaw intrigue had done its work, and the friendly Lodz official was as powerless to help Rubinstein out of his scrape as he had been eager in assisting him. Rubinstein was detained in Warsaw for several days and then given peremptory orders to leave his native soil within twenty-four hours. Naturally, he was crushed by his keen disappointment and sad experience, but he cables his American manager that the tour here will begin on January 8th in New York, as originally arranged.

Rubinstein's first American tour with the Knabe piano will take him from the Atlantic to the Pacific, and from Canada to Mexico.

A GREAT COMPOSER'S INSPIRATION.

At last Wagner was possessed by "das furchtbare Sehnen," which was essential to the composition of Acts II and III of "Tristan." On November 1 he even had thoughts of suicide. He wrote the music with the gold pen presented to him by Mathilde. The third act was written with as great passion as the second. Wagner, in his uncomfortable hotel at Lucerne, became Tristan tossing on his couch at Kareol. Then we find him weeping while he composes Kurwenal's words, "Auf eig'ner Weid' und Wonne," etc. On May 9, however, he had been sticking for a week over the passage preceding "Sterbend lag ich stumm im Kahn," but the provident Mathilde sent him a package of zwieback. He dipped the "sweet, familiar rusks" in milk and consumed them,

and the gates of inspiration were opened again. "God, what the proper rusk can do!" he exclaims. Thus "Tristan" was composed.—Wagner's Letters to Mathilde Wesendonck.

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ENSEMBLE PLAYING.

Ensemble playing is one of the very greatest aids the student can have in the pursuit of a musical education.

In the first place, says an exchange, it familiarizes him with music that he would otherwise know absolutely nothing about, and in the second place it sharpens his wits wonderfully to be obliged to keep in touch musically with two or perhaps three persons at the same moment.

The term "ensemble" means, as the pupil probably knows, "together," and, literally, duets come under this head, but the generally accepted meaning of "ensemble playing" refers to trios, quartets and quintets.

Some of the most beautiful music ever composed was written in trio, and much orchestral music has been rearranged for the purpose of being played in this way, so there is really no end to the beautiful things one may find in this kind of research.

Let the student gather about him a little circle of congenial musical friends, and if possible let there be one who plays the violin and one who plays the violoncello. If he can number among his friends some one who plays the double bass and some one who plays the organ he is lucky indeed, and the prospect of great musical enjoyment opens wide before him.

In order to acquire the best results, regularity is as necessary in this sort of playing as in any other. Therefore, let him organize a little club, of which the avowed purpose is music reading and study. Let the members meet once a week regularly, and if they are moved to "study up" their parts during the week by themselves so much the better for everyone.

The ordinary "string quartet" is made up of a violin, second violin, viola and violoncello. The first violin represents the soprano, second violin the alto, viola the tenor and violoncello the bass voice. It is often difficult though to get together people who play, even a little, on these instruments among one's personal friends, and a trio, composed of piano, violin and cello, or violin, piano and organ will be found an ideal combination. Let the members always choose good music. Not difficult music, at first—the easier the better—until the performers become accustomed to playing together; but let the music be always something that is worth while, and let it be chosen from the different masters, so that the players may become familiar with all styles. Haydn is the greatest model for the string quartet (the piano or organ can always play the fourth part in the quartet, if preferred). Mozart, Beethoven, Spohr, Mendelssohn, Schumann and Schubert have all written exquisite quartets, quintets and trios, and there are other more modern writers, too numerous to mention.

Let the choosing of the music fall to the member of the club who is, musically, the most well read, and let him, always, seek to find the music that is most elevating and inspiring, for

the broadening process must go on in this, as in all other forms of musical education.

Each member of the trio (or quartet, as the case may be) must be as conscientious in his part of the performance as if he were playing a solo. He must try to grasp the idea of the composer, must heed all the marks of phrasing, and must do his part toward welding together a perfect whole from the three separate parts. Unless each member does this conscientiously and refrains from trying to make a solo of his own particular part, the trio will be the expression of three separate and antagonistic minds, instead of the representation of one mind, as it should be.

All mothers should encourage the introduction of ensemble music into their homes, for there is no surer and happier way of strengthening the bonds which keep the family circle intact. If the home is made attractive the boys and girls will not be anxious to leave it, but will, instead, bring their young friends to swell the circle. Each member of the family must do his and her part, but it rests entirely with the parents whether such gatherings shall be made a success or not. If the sons and daughters feel that their parents are tired and bored, the whole inspiration of the evening is gone—they will become tired and bored as well, and will feel that the coming of their young friends is regarded as more or less of an intrusion. If, on the contrary, the father and mother take

part in the performance, or at least oversee the little musicales, and display keen interest therein, the whole thing is transformed and the musical evenings at home become something to be looked forward to all week.

TONE is more important than technic, and yet it is the perfection, the essence, of technic. Everyone seems to be striving for technic, on whatever instrument they play, and neglecting the very first detail of the work. One rich, clear, carrying tone is worth more than an entire movement from a concerto played without quality or power. I would rather pay a dollar to hear a great pianist or violinist play scales than to have to listen to many a concert player whose idea of creditable performance is to get all the notes of a difficult classic or modern composition. Music must be made up of pleasing sounds only, and the more pleasing the sounds the more appropriately may the word music be applied to it. There is music in the brook, the sighing wind, the rustling leaves, the storm at sea, and in the soul of the musician. To expect to pick music off a sheet of music paper is folly. The pianola does that as well as it can, but there is very much lacking. No matter what musical instrument you intend to master, devote part of every day's practice to tone production, just as the vocal pupils are compelled to do, if they are ever to amount to anything in their chosen art.

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staccato, L.H.

L.H. simili. L.H. L.H.

L.H. L.H. L.H. 8.

L.H. L.H. L.H. L.H.

L.H. L.H. L.H. 8. L.H.

1964-7

Edition Kunkel.

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(with soft pedal.)
una corda.

First system of musical notation. Treble and bass staves. Treble staff has markings "L.H." above the first, second, third, and fourth measures. Bass staff has markings "una corda" and "L.H." below the first, second, third, and fourth measures. The music consists of eighth-note chords in the treble and eighth-note single notes in the bass.

Second system of musical notation. Treble and bass staves. Treble staff has markings "L.H." above the first, second, and third measures, and a measure rest in the fourth. Bass staff has markings "L.H." below the first, second, and third measures, and a measure rest in the fourth. The music consists of eighth-note chords in the treble and eighth-note single notes in the bass.

Third system of musical notation. Treble and bass staves. Treble staff has markings "L.H." above the first, second, third, and fourth measures. Bass staff has markings "L.H." below the first, second, third, and fourth measures. The music consists of eighth-note chords in the treble and eighth-note single notes in the bass.

Fourth system of musical notation. Treble and bass staves. Treble staff has markings "L.H." above the first, second, and third measures, and a measure rest in the fourth. Bass staff has markings "L.H." below the first, second, and third measures, and a measure rest in the fourth. The music consists of eighth-note chords in the treble and eighth-note single notes in the bass.

(release soft pedal.)
tre corde.

Fifth system of musical notation. Treble and bass staves. Treble staff has markings "tre corde." and "f p" below the first measure, and a measure rest in the fourth. Bass staff has markings "tre corde." and "f p" below the first measure, and a measure rest in the fourth. The music consists of eighth-note chords in the treble and eighth-note single notes in the bass.

Musical score for piano, featuring five systems of staves. The notation includes various dynamics (e.g., *f*, *p*, *mf*, *cresc.*, *ff*), articulation (accents, slurs), and fingerings. The left hand (L.H.) is indicated for specific passages. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature.

System 1: Starts with a forte (*f*) dynamic in the right hand and piano (*p*) in the left. The right hand features a series of eighth-note chords. The left hand has a simple bass line.

System 2: Continues the melodic development in the right hand. Dynamics include *mf* and *f*. The left hand has a steady eighth-note accompaniment.

System 3: Features a crescendo (*cresc.*) in the right hand. The left hand has a steady eighth-note accompaniment.

System 4: Features a fortissimo (*ff*) dynamic in the right hand. The left hand has a steady eighth-note accompaniment.

System 5: Features a fortissimo (*ff*) dynamic in the right hand. The left hand has a steady eighth-note accompaniment.

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The score is divided into four measures. The first measure is marked 'L. H.' and the second measure is marked 'L. H.'. The third measure is marked 'L. H.' and the fourth measure is marked '8'. The score is written in a cursive, handwritten style.

[illegible]

Musical score for "The Merry Widow" (No. 1). The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The tempo is marked "Allegretto". The score is for a piano (p) and includes a vocal line (L. H.) and a piano accompaniment. The vocal line is written in a soprano clef and the piano accompaniment is written in a bass clef. The score consists of 16 measures, with the first measure being a whole rest for the vocal line and the piano playing a series of chords. The vocal line enters in the second measure with a half note G4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score ends with a double bar line and a repeat sign.

Con chiarezza. (*With brightness, clearness.*)

tre corde.

8. *una corda.*

8. *tre corde.*

8. *una corda.*

8. *tre corde.* *L.H.* *L.H.*

L.H. *L.H.*

The musical score is written for piano and consists of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

- System 1:** The right hand (RH) features a melodic line with eighth-note patterns, marked with a dashed line and the number '8'. The left hand (LH) provides a harmonic accompaniment. Dynamics include *cresc.* and *ff*. There are two asterisks (*) below the LH staff.
- System 2:** Similar to the first system, with RH melodic lines and LH accompaniment. Dynamics include *f* and *cresc.*. There are two asterisks (*) below the LH staff.
- System 3:** The RH continues with melodic patterns, including some sixteenth-note runs. The LH has a more active role with eighth-note accompaniment. Dynamics include *ff*. There are two asterisks (*) below the LH staff.
- System 4:** The RH features a series of chords and moving lines. The LH has a steady accompaniment. Dynamics include *p*. There are two asterisks (*) below the LH staff.
- System 5:** The final system on the page, showing a continuation of the musical themes. Dynamics include *p*. There are two asterisks (*) below the LH staff.

Throughout the score, there are various musical markings such as *L.H.* (Left Hand), *R.H.* (Right Hand), *cresc.* (crescendo), *ff* (fortissimo), and *p* (piano). There are also several asterisks (*) placed below the left-hand staves.

CAPRICE de CONCERT.

N^o II.

John W. Boone.

Vivo ♩ - 112.

Ben misurato. (Well measured.)

f

Ped. ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱

Ped. ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱

cres.

Ped. ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱

cres.

Ped. ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱

f

Ped. ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱

1470-7

Edition Kunkel.

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Giocoso. (*Joyful - mirthful*)

f Ped. * Ped. * Ped. * Ped. * Ped. *

f Ped. * Ped. * Ped. * Ped. * Ped. *

f Ped. * Ped. * Ped. * Ped. * Ped. *

f Ped. * Ped. * Ped. * Ped. * Ped. *

f Ped. * Ped. * Ped. * Ped. * Ped. *

First system of musical notation. Treble and bass staves. The bass line features a steady eighth-note accompaniment. Pedal points are indicated by 'Ped.' and a flower symbol. The system contains six measures.

Second system of musical notation. Treble and bass staves. The bass line continues with eighth notes. A 'cres.' (crescendo) marking appears in the fifth measure of the treble staff. Pedal points are indicated by 'Ped.' and a flower symbol. The system contains six measures.

Third system of musical notation. Treble and bass staves. The tempo changes to 'a tempo.' in the fifth measure. The treble staff has a 4-measure rest in the third measure. Pedal points are indicated by 'Ped.' and a flower symbol. The system contains six measures.

Fourth system of musical notation. Treble and bass staves. The treble staff features sixteenth-note patterns. Pedal points are indicated by 'Ped.' and a flower symbol. The system contains six measures.

Fifth system of musical notation. Treble and bass staves. The system concludes with a 'f' (forte) dynamic marking. Pedal points are indicated by 'Ped.' and a flower symbol. The system contains six measures.

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The score includes a forte (f) dynamic marking at the beginning and a 'Ped.' (pedal) instruction with a star symbol below the bass line. The piece concludes with a repeat sign and a final cadence.

First system of musical notation, measures 1-5. Treble and bass staves with complex fingerings and pedaling. The treble staff features rapid sixteenth-note passages with fingerings 1-4, 2-4, 3-4, 4-5, 5-3, 3-2, 2-1, and 1-2. The bass staff has chords and eighth-note patterns. Pedaling is indicated by 'Ped.' and asterisks.

Second system of musical notation, measures 6-10. Treble and bass staves with complex fingerings and pedaling. The treble staff continues with rapid sixteenth-note passages. The bass staff has chords and eighth-note patterns. Pedaling is indicated by 'Ped.' and asterisks.

Third system of musical notation, measures 11-15. Treble and bass staves with complex fingerings and pedaling. The treble staff continues with rapid sixteenth-note passages. The bass staff has chords and eighth-note patterns. Pedaling is indicated by 'Ped.' and asterisks.

Fourth system of musical notation, measures 16-20. Treble and bass staves with complex fingerings and pedaling. The treble staff continues with rapid sixteenth-note passages. The bass staff has chords and eighth-note patterns. Pedaling is indicated by 'Ped.' and asterisks.

Fifth system of musical notation, measures 21-25. Treble and bass staves with complex fingerings and pedaling. The treble staff continues with rapid sixteenth-note passages. The bass staff has chords and eighth-note patterns. Pedaling is indicated by 'Ped.' and asterisks.

Sixth system of musical notation, measures 26-30. Treble and bass staves with complex fingerings and pedaling. The treble staff continues with rapid sixteenth-note passages. The bass staff has chords and eighth-note patterns. Pedaling is indicated by 'Ped.' and asterisks. A 'cres.' marking is present in measure 27.

a tempo.

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

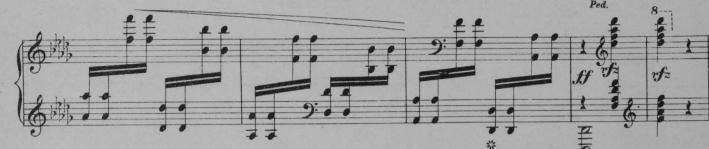
Ped. *cres.* Ped. * Ped. * Ped. * Ped. * Ped. *

Giacoso.

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *



ALICE WHERE ART THOU?

(TRANSCRIPTION.)

CHARLES KUNKEL.

Moderato. $\text{♩} = 50$

The musical score is written for piano and consists of three systems. The first system is marked "Moderato. $\text{♩} = 50$ ". It begins with a piano introduction in the right hand, with a melody of eighth and sixteenth notes. The left hand provides a simple accompaniment of chords and single notes. The second system continues the melody and accompaniment, with a forte (*f*) dynamic marking. The third system concludes the piece with a "Volante (Flying)" section, marked "dim." and "p". This section features a rapid ascending and descending scale in the right hand, while the left hand plays sustained chords. The score includes various musical notations such as notes, rests, dynamics, and fingerings.

cantabile. (singing.)

10

1 3 4 2 5 4 3

p

1a 2a 3a 4a 3a 2a

(with soft pedal.)
una corda.

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

tre corde (release the soft pedal.)

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

rit.

a tempo.

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

marcato la melodia (mark the melody.)

1 2 3 4 5

p

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

1a 2a 3a 4a 3a 2a

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1 through 5. Dynamics such as *f* (forte) and *rit.* (ritardando) are present. There are also markings for breath or phrasing, such as slurs and accents. The page is numbered 17 at the top center.

System 1: Treble clef has a series of eighth notes with slurs and accents. Bass clef has a series of eighth notes with slurs and accents. Dynamics: *f*.

System 2: Treble clef has a series of eighth notes with slurs and accents. Bass clef has a series of eighth notes with slurs and accents. Dynamics: *f*.

System 3: Treble clef has a series of eighth notes with slurs and accents. Bass clef has a series of eighth notes with slurs and accents. Dynamics: *f*.

System 4: Treble clef has a series of eighth notes with slurs and accents. Bass clef has a series of eighth notes with slurs and accents. Dynamics: *f*.

System 5: Treble clef has a series of eighth notes with slurs and accents. Bass clef has a series of eighth notes with slurs and accents. Dynamics: *rit.*

6

dolceissimo.

First system of musical notation. The treble staff contains a series of rapid sixteenth-note passages with fingerings 3, 2, 4, 5, 4, 3 indicated above. The bass staff has a 'una corda' marking and contains sustained chords. The system concludes with three fermatas on the bass staff.

Second system of musical notation. The treble staff continues with rapid sixteenth-note passages, with fingerings 2, 4, 3, 2, 4, 3 indicated above. The bass staff features sustained chords. The system concludes with two fermatas on the bass staff.

Third system of musical notation. The treble staff continues with rapid sixteenth-note passages, with fingerings 4, 5, 4, 3 indicated above. The bass staff features sustained chords. The system concludes with four fermatas on the bass staff.

Fourth system of musical notation. The treble staff continues with rapid sixteenth-note passages, with fingerings 4, 2, 2, 4, 2, 4 indicated above. The bass staff features sustained chords. The system concludes with seven fermatas on the bass staff.

8

fz

8

tre
corde.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is characterized by a series of eighth notes and quarter notes, with a final cadence. The bass line consists of a simple harmonic accompaniment. The score is written on a single page with a decorative border at the bottom.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has two flats (B-flat and E-flat). The score includes a repeat sign and a "rit." (ritardando) marking. The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The bass staff has a long, low note in the first measure, followed by a series of eighth notes. The score ends with a double bar line and a repeat sign.

a tempo.

pp una corda.

tre corde.

First system of musical notation, measures 1-4. The music is in 3/4 time, key of B-flat major. The right hand features a continuous eighth-note pattern, while the left hand plays a steady quarter-note accompaniment. Dynamic markings include *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5. Ornamental flourishes are present below the staff.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns, including a triplet in measure 6. The left hand maintains its quarter-note accompaniment. Dynamic markings include *f* and *p*. Ornamental flourishes are present below the staff.

Third system of musical notation, measures 9-12. The right hand features a complex eighth-note pattern with triplets. The left hand plays a quarter-note accompaniment. Dynamic markings include *f* and *p*. Ornamental flourishes are present below the staff.

Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note patterns, including a triplet in measure 14. The left hand maintains its quarter-note accompaniment. Dynamic markings include *f* and *p*. Ornamental flourishes are present below the staff.

First system of musical notation. The treble clef staff features a continuous sixteenth-note arpeggiated pattern, with fingerings 2, 3, 4, 5, 2, 3, 4, 5 indicated above. The bass clef staff has a slower, more rhythmic accompaniment with fingerings 3, 4, 5, 2, 3, 4, 5. Both staves are marked with a 'p' (piano) dynamic.

Second system of musical notation. The treble clef staff continues the arpeggiated pattern with fingerings 5, 3, 1, 3, 2. The bass clef staff has a more complex accompaniment with fingerings 3, 4, 5, 2, 3, 4, 5. The system concludes with a 'p' (piano) dynamic marking.

Third system of musical notation. The treble clef staff continues the arpeggiated pattern with fingerings 4, 5, 4, 3, 2, 1, 4, 3, 2, 1. The bass clef staff has a more complex accompaniment with fingerings 4, 2, 3, 2, 1. The system concludes with a 'ff' (fortissimo) dynamic marking.

Fourth system of musical notation. The treble clef staff continues the arpeggiated pattern with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The bass clef staff has a more complex accompaniment with fingerings 3, 4, 5, 2, 3, 4, 5. The system concludes with a 'p' (piano) dynamic marking and the instruction 'una corda.' (one string).

DANSE FANTASTIQUE.

Allegretto grazioso ♩ = 66

C. A. Preyer Op. 8.

The musical score is written for piano and bass. It begins with a tempo marking of *Allegretto grazioso* and a metronome indication of ♩ = 66. The key signature has two sharps (F# and C#). The score is divided into five systems. The first system starts with a piano (*p*) dynamic and includes a first ending marked with a '1' and a second ending marked with a '2'. The second system continues the melodic and harmonic development. The third system features a crescendo (*cres.*) and a *crescendo* marking above the staff. The fourth system includes a *rit.* (ritardando) and *dolce* (dolce) marking, followed by a first ending and a second ending. The fifth system concludes the piece with a final cadence. Pedal points are indicated throughout the score with 'Ped.' and asterisks. A repeat sign with first and second endings is present in the fourth system.

animato.

mf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

8

a tempo.

ff *dim.* *rit.* *mf*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

8

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

8

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

cres.

dimin.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

995 - 4

cantabile. *ten.*

Ped. Ped. Ped. Ped. Ped.

ten. *cres.*

Ped. Ped. Ped. Ped.

dim.

Ped. Ped. Ped. Ped. Ped.

con ferrore. *mf*

Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped.

con espressione. *dim.* *rit.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Tempo primo.

Musical score for piano, measures 1-24. The score is in G major (one sharp) and 4/4 time. It features a complex, fast-paced melody in the right hand with many triplets and sixteenth notes, and a more rhythmic bass line. Pedal markings (Ped.) are placed below the bass line at various intervals. Measure numbers 1 through 24 are indicated above the staff. A "Cres." (Crescendo) marking appears in measure 12. A "p" (piano) dynamic marking is present in measure 10.

Largamente.

Musical score for piano, measures 25-32. The tempo changes to "Largamente" (Ad libitum). The melody continues with a similar rhythmic pattern but at a slower pace. Pedal markings (Ped.) are present. Measure numbers 25 through 32 are indicated above the staff. A "p" (piano) dynamic marking is present in measure 25.

INTERMEZZO SINFONICO.

CELESTIAL HARMONIES.

Adapted for the Piano by Charles Kunkel.

Andante sostenuto ♩ - 56.

Pietro Mascagni.

The first system of the musical score is in 3/4 time, marked 'Andante sostenuto' with a tempo of 56 beats per minute. It features a treble and bass staff. The bass staff has several pedal markings: 'Ped.' followed by a star symbol, and 'Ped.' followed by a star symbol and a 'P' (Piano) marking. The treble staff has a 'P' marking and a 'f' (forte) marking. The system ends with a 'Ped.' marking and a star symbol.

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

The second system of the musical score continues the piece. It includes markings for 'rit.' (ritardando) and 'cantabile, a tempo.' (cantabile, at tempo). The bass staff has several pedal markings: 'Ped.' followed by a star symbol, and 'Ped.' followed by a star symbol and a 'P' marking. The treble staff has a 'P' marking and a 'f' (forte) marking. The system ends with a 'Ped.' marking and a star symbol.

The third system of the musical score continues the piece. It includes markings for 'Ped.' followed by a star symbol, and 'Ped.' followed by a star symbol and a 'P' marking. The treble staff has a 'P' marking and a 'f' (forte) marking. The system ends with a 'Ped.' marking and a star symbol.

The fourth system of the musical score continues the piece. It includes markings for 'Ped.' followed by a star symbol, and 'Ped.' followed by a star symbol and a 'P' marking. The treble staff has a 'P' marking and a 'f' (forte) marking. The system ends with a 'Ped.' marking and a star symbol.

Manner of execution.

The P signifies Pedal.

Edition Kunkel.

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1376_6

The musical score consists of five systems, each with a treble and bass staff. The notation includes various chords, arpeggios, and dynamic markings. Pedaling instructions are indicated by asterisks and the word "Ped." below the staves. Some measures include "cres." (crescendo) and "rit." (ritardando) markings. The piece concludes with a final chord and a double bar line.

System 1: Treble staff has a series of chords. Bass staff has chords with pedaling instructions: *Ped., *Ped.*Ped.*Ped.*Ped.*Ped., *Ped., *Ped., *Ped., *Ped., *Ped., *Ped.

System 2: Treble staff has a series of chords. Bass staff has chords with pedaling instructions: *Ped., *Ped., *Ped., *Ped., *Ped., *Ped., *Ped., *Ped., *Ped.

System 3: Treble staff has a series of chords. Bass staff has chords with pedaling instructions: *Ped., *Ped., *Ped., *Ped., *Ped., *Ped., *Ped., *Ped., *Ped.

System 4: Treble staff has a series of chords. Bass staff has chords with pedaling instructions: *Ped., *Ped., *Ped., *Ped., *Ped., *Ped., *Ped., *Ped., *Ped.

System 5: Treble staff has a series of chords. Bass staff has chords with pedaling instructions: *Ped., *Ped., *Ped., *Ped.*Ped., *Ped., *Ped., *Ped., *Ped.

dell'acanto.

The musical score consists of five systems, each with a treble and bass staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. Pedal markings are indicated by a star symbol followed by the word "Ped." below the staff. The first system begins with a *ppp* dynamic marking. The second system has a *p* marking. The third system has a *p* marking. The fourth system has a *f* marking. The fifth system has a *mf* marking. The piece concludes with a final chord in the fifth system.

ppp

p

p

f

mf

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
 cres. cres. f
 mf * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
 cres. cres.
 ff * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
 * First ending.
 p ff p p p p

* This composition has two endings. The choice is left with the performer.
1376_5

OUR BOYS.

UNSERE JUNGEN.

(FANFARE MILITAIRE.)

Notes marked with an arrow (↘) must be struck from the wrist.

Secondo.

Otto Anschütz.

Tempo di Marcia. ♩ -132.

The musical score is written for piano and consists of five systems of music. The first system begins with a tempo marking of 132 and a 'Ped.' (pedal) instruction. The second system includes a 'Cres.' (crescendo) marking. The third system features a 'mf' (mezzo-forte) dynamic marking. The fourth system includes a 'f' (forte) dynamic marking. The fifth system concludes with a '992-8' marking. The score is characterized by a rhythmic melody in the right hand and a steady accompaniment in the left hand, with various musical notations such as notes, rests, and dynamic markings.

OUR BOYS.

UNSERE JUNGEN.

(FANFARE MILITAIRE.)

Notes marked with an arrow (↓) must be struck from the wrist.

Otto Anschütz

Primo.

Tempo di Marcia ♩ 132.

Giacoso.

The musical score is written for piano and first horn. The piano part consists of five systems of staves. The first system begins with a tempo marking of 132 beats per minute. The piano part includes various musical notations such as triplets, slurs, and dynamic markings like 'f' (forte) and 'ten.' (tenu). The first horn part also includes slurs, dynamic markings like 'f' and 'ten.', and a 'CTES.' marking. The score is divided into sections labeled 'secondo.' and 'Giacoso.'.

This page of musical notation is for a piano piece, featuring two staves with complex rhythmic patterns. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). Pedal indications are marked with "Ped." and a star symbol. The piece includes a first and second ending, indicated by "1." and "2." above the staff. The notation is dense and intricate, with many beamed notes and complex rhythms.

Primo.

Secondo.

Musical score for "Secondo" by Kunkel, page 992-8. The score is in bass clef with a key signature of one flat (B-flat). It consists of five systems of two staves each. The first system starts with a forte (*f*) dynamic, followed by mezzo-forte (*mf*), and ends with forte (*f*). The second system begins with a forte (*f*) dynamic, followed by fortissimo (*sf*), and ends with piano (*p*). The third system is marked piano (*p*). The fourth system is marked piano (*p*). The fifth system is marked piano (*p*). The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. Pedal points are indicated by "Ped." and asterisks. The piece concludes with a double bar line.

Primo.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of six systems of music. The notation includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), *cres.* (crescendo), and *sf* (sforzando). Pedal points are indicated by 'Ped.' with a star symbol. Fingerings are shown with numbers 1-5. Slurs and phrasing marks are used throughout. The piece concludes with a final cadence in the last system.

The runs thus marked may be omitted.

Secondo.

Musical score for a piano piece, marked "Secondo." The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and dynamic markings. The piece is divided into several measures, with some measures containing multiple notes and rests. The score includes several "Ped." (Pedal) markings and "Cres." (Crescendo) markings. The piece concludes with a "ff" (fortissimo) marking and a "Ped." marking.

Edition Kunkel. 992 - 8

Primo.

MAZEPPA.

Galop de Concert.

A. Strelezki.

Tempo di Galop. ♩ - 144

Secondo.

First system of musical notation. It consists of a grand staff with a bass clef on the left and a treble clef on the right. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The music begins with a forte (ff) dynamic. The bass line features a steady eighth-note accompaniment. The treble line contains chords and melodic fragments. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

Second system of musical notation. It continues the piece with similar dynamics and pedal markings. The treble staff shows more complex chordal textures. Pedal markings are present throughout the system.

Third system of musical notation. The music continues with varying dynamics, including forte (ff) and piano (p). Pedal markings are used to indicate sustained bass notes.

Fourth system of musical notation. This is the final system on the page, concluding the piece. It features a variety of musical textures and dynamic markings. Pedal markings are used to sustain the bass line.

MAZEPPA.

Galop de Concert.

Primo.

A. Strezekski.

Tempo di Galop. ♩ = 144.

The musical score for "Mazeppa" is a galop in 2/4 time, key of D major (one sharp). It is marked "Tempo di Galop. ♩ = 144." and "Primo." The score is composed of five systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The music is marked "ff" and "f". The second system continues the melody and accompaniment. The third system features a "rapido" section marked "ff". The fourth system continues the melody and accompaniment. The fifth system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, and dynamic markings. Pedal points are indicated by "Ped." and asterisks. Fingerings are shown with numbers 1-5. The score is published by Edition Kunkel.

Secondo.

First system of musical notation. The right hand (treble clef) begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' above it, followed by quarter notes G4, A4, B4, and a half note G4. The left hand (bass clef) plays a steady eighth-note accompaniment of G3, A3, B3. Pedal points are indicated by 'Ped.' and a star symbol below the bass line at measures 1, 3, and 5.

Second system of musical notation. The right hand continues with quarter notes G4, A4, B4, and a half note G4. It then features a complex passage with sixteenth and thirty-second notes, marked with a '1' above it. The left hand continues with the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and a star symbol below the bass line at measures 1, 3, and 5.

Third system of musical notation. The right hand begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' above it, followed by quarter notes G4, A4, B4, and a half note G4. The left hand continues with the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and a star symbol below the bass line at measures 1, 3, and 5.

Fourth system of musical notation. The right hand (treble clef) begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' above it, followed by quarter notes G4, A4, B4, and a half note G4. The left hand (bass clef) plays a steady eighth-note accompaniment of G3, A3, B3. Pedal points are indicated by 'Ped.' and a star symbol below the bass line at measures 1, 3, and 5.

[illegible]

Secondo.

ff Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * *f* *f*

Poco più lento.

p tranquillo. Ped. *

* Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * *f* *f* *f*

8 Primo.

mf *f*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Cantabile.
Poco piu lento.

tranquillo.

secondo. Ped. *

Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

f *f*

Ped. * Ped. * Ped. * Ped. * Ped. *

Secondo.

First system of musical notation. The upper staff (treble clef) contains a melodic line with various ornaments and fingerings (e.g., 2, 3, 4, 5, 1, 2, 3, 4, 5). The lower staff (bass clef) provides harmonic accompaniment with chords and single notes. Dynamics include *ff*, *f*, *p*, and *ff*. Pedal markings are present below the lower staff.

Second system of musical notation. Similar to the first system, it features a melodic line with ornaments and fingerings, and a harmonic accompaniment. Dynamics include *ff*, *f*, *p*, and *f*. Pedal markings are present below the lower staff.

Third system of musical notation. The upper staff continues the melodic line with ornaments and fingerings. The lower staff provides harmonic accompaniment. Dynamics include *p*. Pedal markings are present below the lower staff.

Fourth system of musical notation. The upper staff continues the melodic line with ornaments and fingerings. The lower staff provides harmonic accompaniment. Dynamics include *f*, *f*, *ff*, and *f*. Pedal markings are present below the lower staff.

Fifth system of musical notation. The upper staff continues the melodic line with ornaments and fingerings. The lower staff provides harmonic accompaniment. Dynamics include *ff*, *p*, and *f*. Pedal markings are present below the lower staff.

The musical score consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *ff* (fortissimo), *f* (forte), *p* (piano), and *crus.* (crescendo). Pedaling instructions are marked with "Ped." and a star symbol. Fingerings are indicated by numbers 1 through 5. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation is complex, with many beamed notes and slurs. The first system has a "Primo." marking. The second system has a "crus." marking. The third system has a "Ped." marking. The fourth system has a "Ped." marking. The fifth system has a "Ped." marking. The sixth system has a "Ped." marking. The piece ends with a "rapid." marking.

Secondo.

First system of musical notation. Treble and bass staves. Treble staff has dynamic markings *ff* and *sf*. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Second system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Third system of musical notation. Treble and bass staves. Pedal markings: * Ped. * Ped. * Ped. * Ped. * Ped. *

Fourth system of musical notation. Treble and bass staves. Pedal markings: * Ped. * Ped. *

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped. *

Secondo.

Ped. *f* *Ped.* *f* *Ped.* *ff* *Ped.* *Ped.* *Ped.* *Ped.*

[illegible][illegible]

stringendo.

Presto.

ff

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

p *cres.* *cen* *Ped.* *Ped. do.* *f*

8

f *ff* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

8

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

8

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

8

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

8

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Presto.

stringendo. *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

MOONLIGHT ON THE MISSISSIPPI.


REVERIE.

To insure a refined and scholarly rendition of the piece,
the artistic use of the pedal as indicated is imperative.

Lucien Becker Op. 5.

Moderato ♩ - 92.

The musical score is written for piano and bass. It begins with a tempo marking of 'Moderato' and a quarter note equal to 92 beats. The key signature has two flats (B-flat major). The score is divided into five systems. The first system starts with a forte 'f' dynamic. The second system includes 'rit.' (ritardando) and 'a tempo' markings. The third system features a 'P.P.P.' (pianissimo) marking. The fourth and fifth systems continue the piece with various dynamics and articulation. Pedal markings are indicated by 'P' and 'P.P.' with asterisks. Fingerings are indicated by numbers 1-5. The piece ends with a double bar line and repeat signs.

N.B. The "P" signifies 

1873 - 5

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The musical score consists of six systems of staves. The first system shows a complex chordal texture with many notes beamed together. The second system includes the marking *Legniero.* and a *p* dynamic. The third system continues the complex texture. The fourth system features a *cres.* marking. The fifth system includes a *p* dynamic and a *cres.* marking. The sixth system includes a *p* dynamic and a *cres.* marking.

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 1373 - 5



mf

dolce.

Repeat *mf*

with both hands an octave higher.

LITTLE RED RIDING HOOD.

Waltz.

Notes marked with an arrow must be struck from the wrist.

Allegretto. $\text{♩} = 80$.

CARL SIDUS.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 3/4 time. The key signature is one flat (B-flat), indicated by a 'B' with a flat symbol and the text '(Key of G major)' written below the Treble staff. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The melody consists of eighth and quarter notes, with some rests. The accompaniment consists of eighth and quarter notes, with some rests. The score is written in ink on aged paper.

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The music is in common time (C). The melody consists of a series of eighth and quarter notes, with some rests. The bass line consists of a series of eighth and quarter notes, with some rests. The score is written in a simple, clear style, with a focus on the melody and bass line. The lyrics "The Rose Tree" are written below the bass staff.

1. 3. 5. 1. 2. 3. 4. 5. 6. 7. 8.

(Key of D major)

A musical score for the song "The Rose Tree". The score is written for a single voice and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The score consists of two systems of music. The first system has a treble staff with a melody and a bass staff with a piano accompaniment. The second system also has a treble staff with a melody and a bass staff with a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The melody is a simple, folk-like tune. The score is labeled "The Rose Tree" at the top right.

The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The melody is characterized by a series of eighth and sixteenth notes, with some measures containing rests. The bass line provides a simple harmonic accompaniment, often using chords and single notes. The score concludes with a double bar line and repeat dots.

N. B. Heed the change of fingering.

1669_3

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FOR THEE.

(FÜR DICH.)

H. W. Petrie.

Translation by H. Hartmann.

Moderato ♩ = 80.

2. Kling - et, ihr Lie - der, wo ste euch vernimmt. Nur
1. Lieb - chen, am Fens - ter - chen har - re ich dein, O,

1. You - der the stars in their splen - dor ap - pear Their
2. Here 'neath your win - dow my heart sing a song For

2. dir sind sie be - stimmt. Die al - le Welt für mich er - füllt, Von
1. lass mein Lied hin - ein! Du bist des Her - zen's Son - nen - schein, Sein

1. vig - ils long to keep The night - in - gale sings ten - der - ly, All
2. none but you to hear I love but you my own true love, And

2. der mir Won - ne quillt. Um - tanz - ten Träu - me dich eh' ich sang, Sich
1. hell - ster E - del - stein. Und lä - gen Wel - ten zu Fü - ssen mir, Ich

1. na - ture sinks in sleep But rest - less, love, do I seek your bow'r, And
2. I pro - claim it here If dreams you court'ed be - fore I came, I

2. stets mein Bild ü - ber al - le schwang, Dies Glück hat nun mein Herz beschwingt Und im
1. thet - le lie - ber den Gram mit dir, Er - trüg' ver - eint mit dir die Noth In der

1. fast am I in your mag - ic pow'r. Ah! loves sweet cap - tive I will be, Dearest
2. know my dar - ling you lis'd my name, So light I go with song in heart, There is

Ped. *

2. Glück es da - rum Lie - der stngt. So kling - et frisch durch Thor und Thür Und
1. Lie - be gold' - nem Mor - gen - roth. Drum singt mein Herz im Ju - bel laut, Dies

1. maid - en come and smile on me. How fair the night, come be - its queen, Come,
2. nought can keep our souls a - part. And so my heart will sing its song, The

2. bringt ihr den sü - sses - ten Gruss von mir, Es singt mein Her - ze laut Und
1. Herz, das so lan - ge dem Glück ver - traut, Es singt mein Her - ze laut Und
cres.

1. come, dear - est maid - en and smile on me, Your lov - er maid is nigh Your
2. heart that has wait - ed for you so long, I found my love at last I

Ped. * *Ped.* * *Ped.* *

singt vor Ju - bel laut:..... Ge - fun - den hab' ich

1. lov - er maid is nigh..... I'm wait - ing, wait - ing,
2. found my love at last..... Ah! bliss - ful meet - ing

cres.

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

mei - nes Her - zens Lieb,..... Ge - fun - den hab' ich

1. wait - ing love for thee..... I'm wait - ing, wait - ing,
2. dear - est thou art mine..... Ah! bliss - ful meet - ing

Ped. * Ped. * Ped. * Ped. * Ped.

mei - nes Her - zens Lieb..... Ge - fun - den hab' ich

1. wait - ing love for thee..... I'm wait - ing, wait - ing,
2. dear - est thou art mine..... Ah! bliss - ful meet - ing

cres.

f

Ped. * Ped. * Ped. * Ped. * Ped.

1

meines Herzens Lieb Ge - fun - den hab' ich mein Lieb, mein Herzens Lieb

1. waiting love for thee I'm wait - ing, wait - ing, I'm wait_ing love for thee
2. dearest thou art mine Ah! bliss - ful meet - ing, for

1. waiting love for thee I'm wait - ing, wait - ing, I'm wait - ing love for thee
 2. dearest thou art mine Ah! bliss - ful meet - ing, for
 Ped. f

[illegible]

2

Lieb, mein Her- zens Lieb

2. love now thou art mine.....

2. love now thou art mine.....

Dedicated to Miss Gertrude Inelda Moore.

THY GOLDEN GLORY KEEP.

Words by JESSIE BEATTIE THOMAS.

CHARLES JACOB KUNKEL.

Moderato. ♩ = 72.

accet.

rit.

a tempo,
Stay thou, sweet day, do not de-part;

a tempo.

Thou holdst all of life..... that is dear;

Bolt - 5

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CRESC.

Thy beams, thy dreams yet are too short;

CRESC.

f

Ah, yet..... re - - main - I pray thee lin - - - ger here. Thy

f

Con espressione.

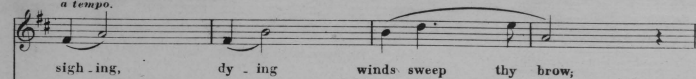
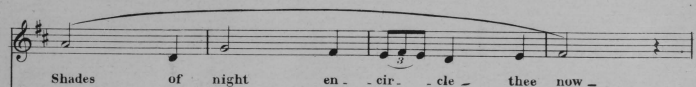
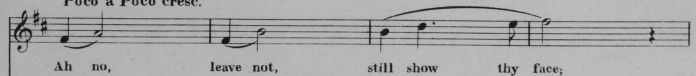
gol - - den glo - ry keep, thy splendor lock with in.... the clouds that they may

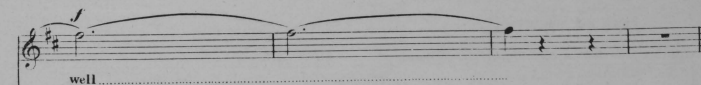
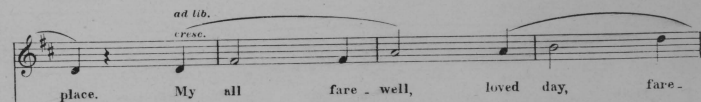
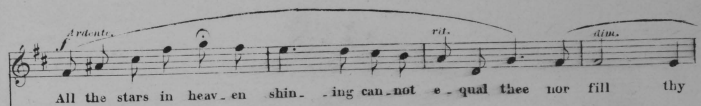
hold thee yet a while, Ah, pre-cious day, ah, bless-ed day. Ah,

Con calore.

stay, my prayers implore thee! stay, my soul a-dores thee!

When thou dost de-part thou tak-est all..... my hope, my heart. The

a tempo.*a tempo.**Poco a Poco cresc.**Poco a Poco cresc.*



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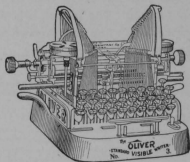
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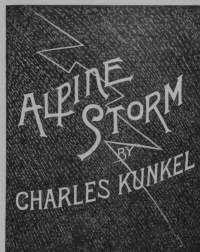
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WILHELM GERICKE.

The Boston Symphony Orchestra conductor, Mr. Wilhelm Gericke, was never in appearance the typical musician of tradition. He never wore his hair long, so far as anybody ever knew, and carelessness of dress was never a hobby with him. His appearance is distinctly military; well built, of middle height, straight and broad shouldered, he stands squarely on both feet in the uncompromising attitude of a soldier. Closely cropped hair, a crisp grizzled beard parted in the middle with scrupulous exactness, a military mustache and a firm well modeled nose complete the illusion. But the musician is seen in the broad, white brow, and the wide eyes which, although they can snap fire when occasion demands, are customarily soft and mild. The exactitude and precision which characterize him are exemplified not only in his carriage but in his clothes. Unlike many great musicians, Mr. Gericke is a man faultlessly dressed. As a conductor Mr. Gericke has few traits which answer the popular idea of what the leader of the orchestra should be. He wastes no energy and strength in superfluous gestures. His beat is vigorous, exact, but never exaggerated. He rarely summons his left hand to aid his right and he lifts his orchestra to a mighty fortissimo with hardly an apparent effort. It is his belief that the chief work of the conductor is done in rehearsals and that the orchestra in concert should be so thoroughly rehearsed that the conductor is little more than a prompter. He is a rigid disciplinarian, which is one of the secrets of the astonishing work of the orchestra. Indefatigable in rehearsals, he keeps his men at work day after day until perfection is attained. It is on record that within the last year he spent the greater part of a whole rehearsal on certain passages of the "Eroica" which the orchestra has played under his direction at least a hundred times. With Gericke nothing which is "just as good" will answer. There is a certain way in which a certain phrase must be played and until it is played in that way he is not satisfied. He will leave nothing to chance. Mr. Gericke is a man of decided personal charms. His culture is broad and profound and his experience with the great men of his time has not only given him a great fund of reminiscence, but a deep insight into modern musical tendencies. While he regards with interest the new school of music of which Richard Strauss is the chief exponent, he has been convinced that the great men of the past have not outlived their usefulness.

EMMA ALBANI will retire from the stage after a career rivaling that of Patti. She made her first appearance in opera in 1870, and sang in New York in opera for the last time in 1891. She never found it difficult until last spring to get three English engagements a week for more than \$1,000 an appearance.

A CASE TO THE POINT.

As an example of of the ridiculous fad of studying in Europe, and the undue attention that is given to students homeward bound, there is, says the *Musical Standard*, a case to the point in the person of Alexander Schmidt, of Milwaukee, Wis. The papers of that city hail his return with pictures and articles as if he were a master.

The papers say he was away two years, studying under "the best European masters." The latter is quite true, for he studied the past year under Jan Van Oordt, at Brussels. But what would the Milwaukee papers say if Schmidt had studied with Mr. Van Oordt in Chicago? Probably not even a line of comment would have been accorded him. Mr. Van Oordt is now in a position to be appreciated, but he is the same masterly player, the same artist and the same gentleman, who, two years ago, gave four violin recitals in Chicago (playing twelve of the greatest concertos for the violin) to audiences that in size were a disgrace to the city, though wildly appreciative.

In Europe the recitals were better known than in Chicago, and two months later, while in Brussels, Mr. Van Oordt was offered, and accepted a professorship at the conservatory. Then there suddenly developed much appreciation of his art in Chicago, and regret that he was to leave this country, and several pupils followed him to Brussels; some who had studied with him and really knew his worth; others who probably never would have considered him had he remained in this country. This is not flattering to the discerning power of our musical people. As long as the public estimates musicians by consulting their geography; locates the man on the map and then tags him accordingly, instead of knowing him for his art, the musicians will be underestimated in this country, and the only way to gain applause will be to go and drink beer in Berlin, wine in Paris and dine in London.

It is the American students, anyway, who give the teachers of Europe half their support, so if they would remain in their own country the "musical atmosphere" would blow over the sea and locate somewhere on this side; wherever our government might be induced to establish a national school of music, which would be the only institution that could gain the confidence of the public. At any cost, it would save millions of dollars every year from being spent abroad, and hundreds of ruined lives of students who have not the physical or moral strength to endure the hardships that follow when funds are insufficient and the studies too severe. Of the students who go abroad not one in a hundred returns with hopes realized—many never return.

Musical institutions in this country have not the confidence of the public (nor have the independent teachers), that a national school would awaken. It is often pointed out that the teachers of Europe are more artistic and less

grasping than members of the American fraternity, and while this has been partly true in the past, it is not so to-day, and it only needs some big institution, under government control (as in Europe) to gain the confidence of musical people and stop the fad of studying abroad.

The famous violinist, Jan Kubelik, has returned to our shores, his playing showing a marked advance towards artistic development. He retains the poetic charm which graced his performance on the occasion of his last visit to America, and the American musical public, well remembering his striking ability on this occasion, proved by their presence in ample numbers their appreciation of his striking talents and strong personality.

His debut on his present trip was at Carnegie Hall, which was crowded with musical enthusiasts. Even the home attractions of a Thanksgiving night could not keep his admirers away from Carnegie Hall.

They found Kubelik unchanged in appearance. Fancy might deem him somewhat more mature than when he was last heard here, and we knew that he was so; yet there was no change in the wild chrysanthemum locks or in the virility and variety of his playing. He displayed his talents in Mozart's "Concerto in D major," fully appreciating and interpreting the melodious formality and dignified grace of the satisfying composition, a "concerto in D major," by Wieniawski, also found admirable treatment, while technical skill was shown in Weber's "Perpetuum Mobile" (originally written for the piano-forte), which created an absolute excitement among its listeners as an example of the complete overthrow of technical difficulties. Kubelik's other contribution to his varied program were the "Campanella," from Paganini's B minor concerto, an arrangement by Wilhelmj of a Chopin nocturne, Bazzini's "Ronde des Lutins," and Schumann's ever favorite and popular "Traumerei." Some of these were given in response to calls for encores.

Few prima donnas could boast of a greater tribute of floral offerings than was received by Kubelik at this brilliant concert. It fully proved his popularity with the admirers of the highest class violin playing.

WORK—sound work, should be the method of every teacher, of every pupil. Character expresses itself in work. As a writer has truly said, no one can hope to gain the force of a strong life whose work does not bear the impress of inward honesty, which is so much a part of the nature that every piece of work is done as if it lay the whole duty of life. Longfellow has reminded us that in older times builders fashioned every detail with the greatest care, because the gods see everywhere. An honest man does his whole work honestly, not because it is to be supervised and examined, but because he is incapable of doing it any other way.

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